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Course Profile

Studies in Literature

Grade 12
College Preparation
ETS4C

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• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

Any references in this document to particular commercial resources, learning materials, equipment, or technology reflect only the opinions of the writers of this sample Course Profile, and do not reflect any official endorsement by the Ministry of Education or by the Partnership of School Boards that supported the production of the document.

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Acknowledgments

Public District School Board Writing Team – Studies in Literature

Lead Board

Kawartha Pine Ridge District School Board

Partner Boards

Hastings Prince Edward District School Board
Simcoe County District School Board
Thames Valley District School Board
Trillium Lakelands District School Board

Project Manager

Fiona White, Kawartha Pine Ridge District School Board

Assistant Project Manager

Ann Varty, Trillium Lakelands District School Board

Course Profile Writing Team

Laura Doucette, Lead Writer, Kawartha Pine Ridge District School Board
Kelly Faye, Simcoe County District School Board
Jackie Jolliffe, Hastings Prince Edward District School Board
Kevin McFadden, Kawartha Pine Ridge District School Board

Reviewers

Brian Buttery, Kawartha Pine Ridge District School Board
Pam Buttery, Kawartha Pine Ridge District School Board
Nora Christos, Kawartha Pine Ridge District School Board
Allan Coukell, Simcoe County District School Board
Angela Ferguson, Hastings Prince Edward District School Board
Valerie Losell, Simcoe County District School Board
Mary Lou Smitheram, ELAN

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Course Overview
Studies in Literature, ETS4C, Grade 12, College Preparation

Policy Document: *The Ontario Curriculum, Grades 11 and 12, English, 2000.*
Prerequisite: English, Grade 11, College Preparation

Course Description

This course is for students with a special interest in literature. The course may focus on themes, genres, time periods, or countries. Students will study a variety of forms and stylistic elements of literary texts and respond personally, critically, and creatively to them. They will also investigate critical interpretations and complete an independent study project.

Course Notes

The sequence of units was developed jointly by the Catholic and Public course profile writing teams. Over the last hundred years, there has been a progression of theoretical perspectives used in the formal response to literary texts. These perspectives formed the basis for the development of the units.

A brief introductory unit develops the concept that there is more than one way to analyse a piece of literature. The remaining units reflect the historical progression of theoretical approaches. These range from the formalist criticism of the early 20th century through the mythopoeic criticism of Northrop Frye and reader response theory of the Marxist, feminist, and deconstructionist approaches used more recently. Students explore literary texts using perspectives which may broaden their outlook, as well as allow for a broader range of texts to be analysed. The focus in this course is on a practical approach of posing different kinds of questions. Simple texts that may not be suitable for formalist approaches to plot analysis may lend themselves to rich discussions of issues of power and control. The final, culminating unit allows students to draw on these perspectives as they develop their own personal framework for responding to a work of their choosing.

When choosing the literature texts for this course, teachers must take into account the literature that students will be studying in the compulsory course, ENG4C, so that there is no overlap. School boards are responsible for the selection and approval of supplementary materials which include literature texts for use in their schools.

This course is designed to prepare students for the critical-thinking skills required of them in college, especially programs that demand looking differently at our world and global community and an understanding of different perspectives (e.g., programs in Educational Assistance, Recreational Leadership, Photography, Public Relations, Law and Security, and Graphic Design).

Students are exposed to different literary perspectives based on literary theories (e.g., new criticism, deconstructionism, and marginalism) in a highly engaging, accessible, and interactive way in order to develop their own informed ideas about the texts that they read and view. The word *text* is used broadly to include novels, novellas, poetry, movies, songs, plays, and performances. The emphasis is on the teacher developing the perspectives through the types of questions posed rather than as a topic of study itself.

There are many resources to provide background for the teacher on literary theory (see Resources); however, many of these theories are highly complex and ever-evolving. After finding appropriate resources, the teacher needs to develop practical and relevant questions that exemplify the theoretical approaches. It is not intended that the theory be taught as content.

ETS4C introduces students to different perspectives as a means of developing personal, creative, and critical responses to texts. College destinations value students' abilities to respond critically and creatively to ideas, effectively demonstrating themselves as informed and active readers and citizens.

By using critical thoughts, students become aware of their own and others' biases and how biases affect their understanding of things they read and view. In addition, students gain insight into their 'self' as they connect to texts in new ways and draw conclusions with confidence.

The selection of texts should reflect a student's natural curiosity and passion regarding social issues. Texts should also be sensitive/specific to the community in which the curriculum is delivered.

Instruct students to accept "no comment" as a valid answer to any questions of a personal nature and to respect that people may choose not to respond at all. Being sensitive to the personal nature of the experience and supporting students in avoiding disclosure and discussion of sensitive issues is critical.

Teachers must vary methods of delivery to reflect student diversity.

Units: Titles and Time

Unit 1	Varying Perspectives	5 hours
** Unit 2	The Writer, The Reader, The Owner	25 hours
Unit 3	Archetypes: From Myths to Heroes	20 hours
* Unit 4	Issues of Power and Control	20 hours
Unit 5	Being Outside Looking In, Being Inside Looking Out	20 hours
Unit 6	Culminating Unit: My Own Voice	20 hours

* This unit is fully developed in this Course Profile.

** This unit is fully developed in the Catholic Course Profile.

The time required to complete one credit is 110 hours of scheduled time. (See *Ontario Secondary Schools, Grades 9-12, Program and Diploma Requirements,* Section 6.1, p. 30.)

Unit Overviews

Unit 1: Varying Perspectives

Time: 5 hours

Unit Description

This unit encourages students to become aware of the fact that everyone looks at literature and the world through their own lens. Students are briefly introduced to a variety of perspectives for reading and responding to literature, through the posing of different kinds of questions related to the same piece of literature. Students discuss "What is literature anyway?" They take on a persona to respond to a short fiction piece and their responses are audio- or videotaped to be used to measure growth at the end of the course in Unit 6. As a diagnostic activity, students write a paragraph responding to a second short fiction piece using a specific perspective.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
1.1 Short Story Reading and Persona Activity	RIV.01, RIV.03, RI1.03, RI1.04, RI3.04, RL1.01	Knowledge/ Understanding Thinking/Inquiry Communication	Anecdotal feedback	Reading of short story Persona card activity Class discussion

Activity	Learning Expectations	Assessment Categories	Tools	Focus
1.2 Introduction to Perspectives	RIV.03, RIV.04, RI3.02, RI4.01, RI4.02	Knowledge/ Understanding Thinking/Inquiry Communication Application	Anecdotal feedback	Summary of perspectives Class discussion
1.3 Second Short Story Reading	RIV.03, RIV.04, RI3.02, RI4.01	Knowledge/ Understanding Thinking/Inquiry Communication Application	Anecdotal comments	Reading of second story Answering of questions Paragraph writing reminder
1.4 Paragraph Writing	RIV.01, RIV.03, RLV.01, RI1.01, RI3.02, RL1.02	Knowledge/ Understanding Thinking/Inquiry Communication Application	Paragraph Checklist	Paragraph writing

Unit 2: The Writer, The Reader, The Owner

Time: 25 hours

Unit Description

This unit explores the perspectives of formalism, reader response, and deconstructionism through student research and interpretation. Students work in independent or group settings towards their culminating activity as they select and develop one of the perspectives to present. Expectations are grouped to allow students the ability to display their expertise from other subject areas.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
2.1 The Issue and the Angle	RIV.02, RIV.03, RI2.03, RI3.02, RI3.04	Knowledge/ Understanding Communication Thinking/ Inquiry	Conference Checklist	Note making Issue-based analysis Reflection
2.2 Voicing the Issue	RIV.02, RIV.03, RI2.01, RI3.01	Communication Application Thinking/ Inquiry	Presentation rating scale	Round table Discussion Collaboration Literature circles Facilitation
2.3 Responding to the Issue	RIV.01, RIV.04, RI1.01, RI4.01	Knowledge/ Understanding Thinking/ Inquiry Application	Peer editing checklist, Essay rubric	Reading response Writing process

Activity	Learning Expectations	Assessment Categories	Tools	Focus
2.4 The Global Issue	RLV.01, RIV.03, RLV.01, RI1.02, RL1.01	Thinking/ Inquiry Communication Application	Anecdotal feedback to response journal, Conference checklist	Oral explanation Guided viewing Media analysis Inquiry process Guided writing Questioning process
2.5 Collaborators	RIV.01, RIV.03, RI1.04, RI3.03, RL1.01	Thinking/ Inquiry Communication Application	Self-assessment, Anecdotal feedback to response journal, Conference checklist	Brainstorming/ collaboration Concept clarification/ collaboration Sketching to learn Research process/ collaboration Facilitation
2.6 Pieces of the Moment	RLV.01, RLV.02, RL1.01, RL2.01, RL2.02, RL2.03	Thinking/ Inquiry Communication Application	Presentation rubric, Anecdotal feedback to response journal, Exhibition/ demonstration rating scale	Simulation Multimedia applications Panel discussion Conference

Unit 3: Archetypes: From Myths to Heroes

Time: 20 hours

Unit Description

Students begin with a discussion of familiar stories to recognize the role of archetypes in their cultural experience (e.g., myth, fable, fairy tale, scripture). Students are encouraged to keep a journal of their reactions while exploring archetypal representations, from the stories and myths of their childhood to the novels and movies of their current experience. Students represent their understanding of archetypes through the use of techniques of drama that can be applied to the novel study. As a culminating activity, students create a text (e.g., drama, script, children's book, etc.) that places archetypes in a new context.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
3.1 The Familiar Stories: Myth/Fable/Fairy Tale	RIV.01, RIV.02, RI1.01, RI1.04, RI2.01	Communication Application	Group presentation – self-assessment checklist	Directed reading Jigsaw Reading of literature
3.2 The Prodigal Son (or other archetypal story)	RIV.03, RIV.04, RI3.01, RI3.04, RI4.01, RI4.02	Communication Application Thinking/ Inquiry	Cloze reading checklist Presentation rubric Anecdotal feedback to response journal	Teacher-directed learning Tableau Presentation of archetypes Dramatization

Activity	Learning Expectations	Assessment Categories	Tools	Focus
3.3 Memories and Motifs	RLV.03, RLV.01, RI3.04, RL1.01	Knowledge/ Understanding Thinking/Inquiry Communication Application	Questions and answers – marking scheme Anecdotal feedback to response journal	Directed reading Journal entry Literature circles Round circle
3.4 Retelling the Memory	RL1.01, RL1.02	Knowledge/ Understanding Thinking/Inquiry Communication Application	Performance task checklist Anecdotal feedback to response journal	Tableau Storyboard Conferencing Brainstorming
3.5 Archetypes in Action	RLV.02, RL2.01, RL2.02, RL2.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	Exhibition/demonstration rating scale Conference checklist Performance task rubric	Media analysis Multimedia applications Graphic applications Writing process

Unit 4: Issues of Power and Control

Time: 20 hours

Unit Description

In this unit, students explore issues of power and control in both written and visual texts (e.g., play and performance). Students gain an understanding of the means by which positions of power or powerlessness reveal themselves in texts. Students investigate language as a means of understanding positions of power. In the culminating task, students create a shoebox, real or virtual, in which they present concrete symbols of power – or powerlessness – for a character.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
4.1 Introduction	RIV.01, RIV.02, RIV.03, RI1.01, RI1.04, RI2.01, RI2.02, RI3.02	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Analysis checklist	Role play Group discussion Class discussion Application of perspective to common situations (e.g., divorce, domestic violence, illness) Reading and analysis
4.2 Text Study	RIV.01, RIV.03, RI1.01, RLV.01, RI1.02, RI1.04, RI3.01, RI3.02, RL1.01, RL1.03, RL1.02	Knowledge/ Understanding Thinking/ Inquiry	Anecdotal feedback to response journal Checklist on response to review)	Introduction of shoebox activity Reading of text Examination of issues Viewing a performance and responding to a review

Activity	Learning Expectations	Assessment Categories	Tools	Focus
4.3 Text and Context	RIV.03, RIV.04, RI3.03, RI4.01, RI4.02	Knowledge/ Understanding Thinking/ Inquiry Application	Checklist	Small-group reading of articles Group presentation
4.4 Commentaries on Power	RIV.01, RIV.03, RIV.04, RLV.01, R11.04, RI3.01, RI3.04, RI4.01, RL1.01	Knowledge/ Understanding Application	Checklist on writing task	Reading of story and poem Focus group discussion for analysis Writing task
4.5 Personal Commentary on Power	RLV.02, RL2.01, RL2.02, RL2.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Rubric on dramatization analysis	Group brainstorming Analysis of societal power structures (e.g., family, school, peer group) Development and presentation of dramatization Dramatization analysis
4.6 Culminating Activity – The Shoebox	RIV.01, RIV.02, RIV.03, RIV.04, RLV.01, RLV.02, RI1.04, RI2.02, RI3.04, RI4.01, RI4.02, RL1.01, RL2.01, RL2.02, RL2.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Checklist on oral presentation Rubric on shoebox	Writing task Development of real or virtual shoebox Oral presentation of shoebox

Unit 5: Being Outside Looking In, Being Inside Looking Out

Time: 20 hours

Unit Description

Students read a variety of materials and engage in a discussion of marginalized voices. Students explore texts using questions that are generated from the application of both formalism and marginalized voices theory. Students write an opinion piece supporting a particular literary work for inclusion in this course. While developing problem-solving skills, students engage in a forum wherein they argue either for the retention or for the removal of pieces of literature from the curriculum. After the forum, students assess the strengths and weaknesses of their peers' performances as well as their own.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
5.1 Marginalized Voices	RIV.01, RIV.02, RIV.03, RLV.01, RI1.03, RI2.02, RI2.03, RI3.01, RI3.02, RL1.01	Knowledge/ Understanding Thinking/ Inquiry	Questions and answers – self-assessment	Brainstorm and completion of past-literature-studied chart Discussion of literary canon Analysis of two texts using literary conventions Question and answer period Discussion of texts as examples of new literary voices
5.2 Post-Colonial Perspectives	RIV.01, RIV.02, RIV.03, RLV.01, RI1.01, RI1.03, RI1.04, RI2.02, RI2.03, RI3.01, RI3.02, RL1.01, RL1.02	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Self-assessment Analysis – anecdotal feedback and checklist	Response to song about home Discussion of home and identity Reading of children's story Discussion of post-colonial and multiple perspectives Whole class text analysis, using one short text, to model textual analysis procedure Analysis of other short texts, with analysis of one submitted
5.3 Seeing the Unseen	RIV.01, RIV.02, RI1.01, RI1.02, RI1.03, RI1.04, RI2.02, RI2.03, RI3.02, RI3.04, R14.02, RL1.01, RL1.02	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Written response checklist	Viewing of visual text Reading and analysis of poetry Reading of short stories Group analysis and discussion Posing and sharing of questions Group discussion: What should we keep? Individual written response
5.4 Forum	RIV.01, RIV.02, RIV.03, RIV.04, RLV.01, RLV.02, RI1.04, RI2.01, RI3.01, RI3.02, RI3.04, RI4.01, RI4.02, RL1.01, RL1.02, RL2.01, RL2.03	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Forum rubric Self-assessment Checklist	Preparation of and rehearsal for forum Forum presentation Self-assessment

Unit 6: Culminating Unit: My Own Voice

Time: 20 hours

Unit Description

This culminating unit is an independent study; students reinforce the critical-thinking, analytical, presentation, and writing skills they developed in the preceding units. The final task has three components: a written component, a creative presentation, and a self-reflection sheet. Students choose a piece of fiction (play, novel, anthology of poetry or short stories). They read the piece, research background information, and develop an annotated bibliography. After conferencing with the teacher, students determine an appropriate format for a written response, as well as a multimedia presentation (such as a poetry reading, dramatic monologue, mock interview) that re-writes or adapts a character or scene from their text. Finally, students revisit their tapes from Unit 1 (and the diagnostic paragraph they wrote) and fill in a self-reflection sheet outlining their development of literary insight throughout the course.

Unit Overview Chart

Activity	Learning Expectations	Assessment Categories	Tools	Focus
6.1 Own Choice: Reading of Text	RIV.01, RIV.02, RLV.01, RI1.01, RI1.03, RI1.04, RI2.01, RI2.02, RL1.01	Knowledge/ Understanding Thinking/ Inquiry Communication Application	Anecdotal feedback to reading journals	Own Choice: Reading of text Writing of journals Background research on texts and development of annotated bibliography
6.2 Development of Written Component	RIV.01, RIV.03, RIV.04, RLV.01, RI1.04, RI3.02, RI3.03, RI3.04, RI4.01, RL1.02, RL1.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	Rubric for written component	Conferencing to determine nature of written component Writing process Peer editing
6.3 Creative Presentation	RIV.01, RIV.03, RLV.02, RI1.04, RI3.01, RI3.02, RI3.04, RL2.01, RL2.02, RL2.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	Rubric for presentation Self-assessment checklist	Planning of creative presentation Creative presentation Self-assessment using tape and paragraph from Unit 1

Teaching/Learning Strategies

Students in the course have successfully completed the Grade 11 College Preparation course and have a special interest in literature and literary criticism. The teacher needs to select a diverse range of literary texts as students are required to respond personally, critically, and creatively to the literature studied in the course. The teacher also needs to ensure that when students are given a choice –as in Unit 6 – they are provided with an extensive multicultural resource list.

Strategies that are used within the whole-class, small-group, and individual activities incorporate a variety of approaches (for more details refer to the Ministry *Ontario Curriculum Unit Planner*).

Whole-Class Activities

The teacher can model expectations for students with regard to in-depth literary analysis using clear and concise communication. Whole-class discussions can demonstrate and clarify the use of the many lenses through which a literary text can be considered.

Teacher-Directed Activities

- Direct instruction
- Socratic method
- Review
- Reading aloud to students

Student-Directed Activities

- Seminars
- Panels, debates, round table discussions

Small-Group Activities

Collaborative processes allow students to explore an array of perspectives and to extend and clarify their own ideas, as well as to gain insight from others' observations. Small groups, ranging in size from two to five students, are useful for peer assessment as a strategy for improving student learning. Attention to clear structures and procedures for small-group work is essential, as is teacher monitoring and facilitation of on-task behaviour in groups.

- Pre-reading activities (brainstorming, webbing)
- Writing groups (pre-writing activities, conference partners, revision and editing groups)
- Discussion/seminar groups
- Literary circles (small-group discussion of a shared text, based on individual reading and response journals; allows for choice of texts)
- Think/pair/share

Individual Activities

Individual activities require students to develop and exhibit critical-thinking skills that incorporate different perspectives and individual strengths and interests. These perspectives form the basis of personal, critical, and creative responses to literary texts. The independent study project gives students an opportunity to pursue individual interests in their responses to literature. Students are encouraged to read materials from a range of historical periods, cultures, or voices. Explicit instruction linked to specific, ongoing assessment of individual activities assists students in maximizing their abilities in all aspects of the curriculum.

- Reader response activities
- Critical responses
- Creative writing
- Tests and quizzes
- Student-teacher conferences
- Self-assessment, goal setting, and task planning

Assessment & Evaluation of Student Achievement

Assessment is essential to monitor student learning and allows a teacher to identify students' strengths and weaknesses. Effective assessment gives students the information they need to improve their performance.

Evaluation is a judgment by the teacher based on specific criteria (from the Achievement Chart and curriculum expectations). Emphasis is placed on assessment tasks that are varied in nature, administered over a period of time, and designed to provide opportunities for students to demonstrate their knowledge and skills in a meaningful context.

Response journals and reading logs can be used throughout the course as a means of providing anecdotal formative feedback to students. Formative assessment plays an important role in supporting student learning; self-, peer, and teacher assessment can be used as formative assessment. A portfolio could be used for the collection of major tasks and as the basis for self-reflection in Unit 6. Opportunity to resubmit major tasks, especially as part of the portfolio process, can also be useful as formative assessment.

The Achievement Chart for English, as outlined in *The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment, 2000,* is the basis for reporting on student progress. The goal of the ongoing assessment is to provide varied and frequent opportunities to evaluate student performance. Seventy percent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty percent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other methods of evaluation.

The culminating Unit 6 could be used as part or all of the 30% final evaluation. Students read a text, write journals, develop a written response, and design a creative presentation that integrates all of their learning in the course.

Assessment Tools

Rubrics are used to evaluate student achievement on performance activities. They can be developed in conjunction with other teachers and students and used to address specific expectations. They are particularly useful when evaluating essays, presentations, creative projects, and portfolios.

Checklists are used to monitor student progress and are excellent tools for ensuring process work is complete. Checklists can be used for self- and peer assessment, as well as for summative evaluation by the teacher.

Conferences are used in conjunction with a rubric, marking scheme, or checklist to aid in student learning.

Assessment tools have been suggested in the Unit Overview Charts as well as in the developed unit. In some cases, they have been provided as part of the unit; in other cases, teachers generate their own tools or use other sources, such as teacher's guides or other course profiles.

Suggestions are included for formative and summative assessment. However, the teacher determines the tasks and tools used for formative feedback and the tasks and tools used for summative evaluation. Generally, the tasks provided earlier in the units can be used for formative evaluation, while the final performance task for each unit is intended to be summative. However, the teacher should consider allowing resubmission of some final tasks to encourage student growth and skill development.

Accommodations

Teachers should consult student IEPs for specific direction on required accommodation for individuals.

Teachers are encouraged to use many varied strategies to make the materials accessible to students.

- Provide opportunities for open-ended inquiry.
- Provide step-by-step instructions to assist with task planning.
- Provide graphic organizers for recording information.
- Ensure provision of alternate modes for information sharing (e.g., videos, plays, graphics, tapes) to support reading comprehension.
- Provide models for student work.
- Allow additional time for completion of reading activities and assignments.
- Clarify questions for students and encourage students to rephrase questions in their own words.
- Support development of goal setting, time management, and self-advocacy skills.
- Make use of verbal tests or provide students with a reader or a scribe.

- Provide test materials in large print, Braille, or audiotape if required.
- Ensure that the classroom is accessible to students who use mobility aids (e.g., canes, crutches, walkers, and wheelchairs).
- Provisions should be made for ESL students.

Resources

Units in this Course Profile make reference to the use of specific texts, magazines, films, videos, and websites. The teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, teachers need to ensure that their board has a Cancopy licence and that this licence covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor, e.g., Audio Cine Films Inc. The teachers are reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work from the Internet is not allowed without the permission of the owner.

The URLs for the websites were verified by the writers prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Professional Resources and Literary Theory

Abrams. M.H. *Glossary of Literary Terms,* 3rd ed. Holt, Rinehart, and Winston, 1997. ISBN 0030765854

Ashcroft, Bill, G. Griffiths, and H. Tiffin, eds. *The Post-Colonial Studies Reader*. New York: Routledge, 1995. ISBN 0-415-09622-7

Ashcroft, Bill, G. Griffiths, and H. Tiffin, eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. New York: Routledge, 1989. ISBN 0-415-01209-0

Bornstein, K. *My Gender Workbook*. New York: Routledge, 1998. ISBN 0415916739

Eagleton, M. *Feminist Literary Theory; A Reader*. Blackwell, 1992. ISBN 0631197346

Friend, M., W. Bursick, and N. Hutchinson. *Including Exceptional Students. A Practical Guide for Classroom Teachers*. Scarborough: Allyn and Bacon, 1998. ISBN 0205283810

Goodwin, A.L., ed. *Assessment for Equity and Inclusion. Embracing All Our Children*. New York: Routledge, 1997. ISBN 0415914736

Hawthorne, J.A. *A Concise Glossary of Contemporary Literary Theory*. London: Oxford U.P., 1998. ISBN 0340692227

Makaryk, I.R., ed. *Encyclopaedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto: University of Toronto Press, 1997. ISBN 080206860X

Rius, T.E., ed. *Marx for Beginners: Philosophy, Economic Doctrine, Historical Materialism*. 1990. ISBN 0679725121

Ryan, M. *Literary Theory: A Practical Introduction*. Malden: Blackwell, 1999. ISBN 0631172750

Seldon, R., P. Widdowson, and P. Brooker. *A Reader's Guide to Contemporary Literary Theory*. London: Prentice Hall, 1997. ISBN 0134919521

Warhol, Robyn R. and D. Price Herndl, eds. *Feminisms: an Anthology of Literary Theory and Criticism*. New Jersey: Rutgers UP, 1993. ISBN 0-8135-1732-X

Woolf, Virginia. *Women and Writing*. New York: Harcourt Brace Jovanovich, 1980. ISBN0-15-693658-5

Websites

Canadian Literature Review – www.canlit.ca (includes reviews of many Canadian texts)

CanLiterary: CanLinks – www.lucking.net/canlinks/cl_canliterary.htm (extensive list of links to Canadian literature sites, including poems, reviews, and author information)

The differences between Literary Criticism, Literary Theory, and 'theory itself' – www.brocku.ca/english/courses/4F70/crit.vs.theory.html
(part of a site that is widely referenced on other websites)

English Language Arts Network – www.elan.on.ca (useful materials and links)

Glossary of Literary Terms – www.galegroup.com/free_resources/lit_kit/glossary.htm

The Johns Hopkins Guide to Literary Theory and Criticism – www.press.jhu.edu/books/Hopkins_guide_to_literary_theory_and_criticism/g-topics-ideas.htm
(sample materials available for public access; subscription is US$35 per year)

The Literary Canon – http://educ.queensu.ca/~qbell/update/tint/postmodernism/canon1.html

The Literary Criticism Web – www.cumber.edu/litcritweb/theory/newhistoricism.htm

UVic Writer's Guide – http://web.uvic.ca/wguide/Pages/StartHere.html

VirtuaLit Critical Approaches – www.bedfordstmartins.com/virtualit/critical.html
(concise descriptions for a variety of critical approaches, with sample essays using some of the approaches, available in PDF)

Reading Materials for In-Class Use

Note: Boards continue to have responsibility for the selection and approval of supplementary resources that would include literature texts for use in their schools.

Abraham, P. *The Romance Reader*. New York: Berkeley, 1996. ISBN 1573225487

Achebe, Chinua. *Anthills of the Savannah.* London: Heinemann Educational Books, 1987. ISBN 0-435-90538-4

Anderson-Dargatz, G. *A Cure for Death by Lightning*. Toronto: Knopf, 1996. ISBN 0394281578

Angelou, M. *I Know Why the Caged Bird Sings*. New York: Signal Hill, 1989. ISBN 0929631048

Atwood, M. *Alias Grace*. Toronto: McClelland and Stewart, 1996. ISBN 077100835X

Atwood, M. *Cat's Eye*. Toronto: McClelland and Stewart, 1988. ISBN 077100871

Atwood, M. *Lady Oracle*. Toronto: McClelland and Stewart, 1976. ISBN 0771008155

Atwood, M. *The Blind Assassin*. Toronto: McClelland and Stewart, 2000. ISBN 0771008635

Atwood, M. *The Handmaid's Tale*. Boston: Houghton Mifflin, 1986. ISBN 0395404258

Atwood, M. *The Robber Bride*. Toronto: McClelland and Stewart, 1993. ISBN 007100821X

Banks, R. *The Sweet Hereafter*. New York: Harper Collins, 1999. ISBN 00060167033

Banks, R. *Rule of the Bone*. New York: HarperCollins, 1996. ISBN 0060927240

Bauer, M.D., ed. *Am I Blue? Coming Out from the Silence*. New York: Harper Trophy, 1996. ISBN 0064405877

Bradley, M.Z. *Mists of Avalon*. New York: Knopf, 1982. ISBN 0394524063

Bradley, M.Z. *The Firebrand*. New York: Pocket Books, 1988. ISBN 0671667033

Brand, D. *In Another Place, Not Here*. Toronto: Vintage Canada, 1996. ISBN 0394281779

Brand, D. *Land To Light On*. Toronto: McClelland and Stewart, 1997. ISBN 077101645X

Brodber, Erna. *Myal*. London: New Beacon Books, 1988. ISBN 0901241-86-5

Brown, Rita Mae. *Rubyfruit Jungle*. Plainfield, VT: Daughters, Inc., 1973. ISBN 0913780022

Burnard, B. *A Good House*. Toronto: Harper Collins, 1999. ISBN 000648526X

Cart, M. *My Father's Scar*. New York: St. Martin's Press, 1996. ISBN 031218137X

Carter, Angela. *The Bloody Chamber*. Toronto: Penguin, 1979. ISBN 0-14-012837-9
Cary, Joyce. *Mister Johnson.* Toronto: Penguin, 1939. ISBN 0-14-013933-8 (movie also)
Cohen, M. *Elizabeth and After*. Toronto: Knopf, 1999. ISBN 0676971709
Cunningham, M. *The Hours*. New York: Farrar, Straus, and Giroux, 1998. ISBN 0374172897
Findley, T. *Not Wanted on the Voyage*. Markham: Penguin, 1985. ISBN 014007306X
Findley, T. *The Piano Man's Daughter*. Toronto: Harper Collins, 1995. ISBN 0002243792
Findley, T. *The Wars*. Toronto: Penguin, 1986. ISBN 0140050116
Findley, T. *You Went Away*. Toronto: Harper Collins, 1996. ISBN 0002243857
Fowles, J. *The French Lieutenant's Woman*. Boston: Little, Brown and Co., 1969. ISBN 0451135989
Frazier, C. *Cold Mountain*. New York: Atlantic Monthly, 1997. ISBN 0871136791
French, M. *Leaving Home*. Toronto: New Press, 1972. ISBN 0887707122
Gardner, John. *Ice-Breaker*. Great Britain: Hodder and Stoughton, 1983. ISBN 0-340-34660-4
Gordimer, Nadine. *Burger's Daughter*. Toronto: Penguin, 1979. ISBN 0-14-005593-2
Govier, K. *Angel Walk*. Toronto: Little, Brown and Co., 1996. ISBN 0316319066
Gowdy, B. *Mister Sandman: A Novel*. Toronto: Somerville House, 1995. ISBN 1895897548
Heyer, M. *The Weaving of a Dream*. Markham: Puffin, 1986. ISBN 0140505288
Hurston, Z.N. *Their Eyes Were Watching God*. New York: Harper Perennial, 1998. ISBN 0060931418
Irving, J. *A Prayer for Owen Meaney*. Toronto: Ballantine, 1990. ISBN 0345361792
Kingsolver, B. *The Bean Trees: A Novel*. New York: Harper Perennial, 1989. ISBN 0060915544
Kogawa, J. *Obasan*. Toronto: Doubleday, 1994. ISBN 0385468865
Lee, H. *To Kill a Mockingbird.* Philadelphia: Lippincott, 1960. ISBN 0397001517
Lowry, L. *Number the Stars*. New York: Bantam Doubleday, 1986. ISBN 0440220335
Matas, C. *Daniel's Story*. New York: Scholastic, 1993. ISBN 0590465880
McCourt, F. *Angela's Ashes. A Memoir.* New York: Simon and Schuster, 1996. ISBN 1568953968
Michaels, A. *Fugitive Pieces.* Toronto: McClelland and Stewart, 1996. ISBN 0771058837
Mistry, R. *A Fine Balance*. Toronto: McClelland and Stewart, 1995. ISBN 0771060521
Mistry, R. *Such a Long Journey*. Toronto: McClelland and Stewart, 1993. ISBN 0771098979
Naipaul, V.S. *A Bend in the River*. New York: Vintage Books, 1989. ISBN 0679722025
Naipaul, V.S. *The Mimic Men.* Toronto: Penguin, 1969. ISBN 0-14-002940-0
Naylor, Gloria. *Mama Day*. New York: Random House, 1988. ISBN 0679-72181-9
O'Brien, T. *In the Lake of the Words*. Toronto: Penguin, 1995. ISBN 0140250948
Ondaatje, M. *Anil's Ghost*. Toronto: McClelland and Stewart, 2000. ISBN 077106893X
Ondaatje, M. *Coming Through Slaughter*. Toronto: General Publishers, 1982. ISBN 0773670289
Ondaatje, M. *In the Skin of a Lion*. Toronto: McClelland and Stewart, 1987. ISBN 0771068875
Ondaatje, M. *Running in the Family.* Toronto: McClelland and Stewart, 1982. ISBN 0771068840
Ondaatje, M. *The English Patient*. Toronto: McClelland and Stewart, 1992. ISBN 0771068867
Patterson, Richard North. *The Final Judgment.* Toronto: Random House, 1995. ISBN 0-345-40761-X
Piercy, Marge. *Woman on the Edge of Time.* Toronto: Random House, 1976. ISBN 0-449-21082-0
Plath, Sylvia. *The Bell Jar*. London: Faber and Faber, 1966. ISBN 0-571-08178-9
Polacco, P. *Mrs. Katz and Tush*. New York: Bantam Doubleday Dell, 1992. ISBN 0440409365
Proulx, A. *The Shipping News*. Toronto: Scribner's, 1993. ISBN 068419337X
Ricci, N. *In a Glass House*. Toronto: McClelland and Stewart, 1993. ISBN 0771074522
Ricci, N. *Where She Has Gone*. Toronto: McClelland and Stewart, 1997. ISBN 0771074549

Rushdie, S. *East, West: Stories.* Toronto: Knopf, 1994. ISBN 0394280938

Rushdie, S. *Imaginary Homelands: Essays and Criticism 1981-1991*. London: Granta, 1991. ISBN 014014224X

Rushdie, S. *The Ground Beneath Her Feet*. Toronto: Knopf, 1999. ISBN 0676970621

Russell, W. *Shirley Valentine*. London: Methuen, 1988. ISBN 0413189503

Ryga, G. *The Ecstasy of Rita Joe and Other Plays.* Toronto: New Press, 1971. ISBN 0887700721

Salinger, J.D. *Catcher in the Rye*. Toronto: Little and Brown, 1991. ISBN 0316769487

Schlink, B. *The Reader*. New York: Vintage Books, 1998. ISBN 0375707972

Scoppettone, Sandra. *Everything You Have Is Mine*. Toronto: Random House, 1991. ISBN 0-345-37682-X

Scoppettone, Sandra. *I'll Be Leaving You Always*. Toronto: Random House, 1993. ISBN 0-345-38269-2

Scoppettone, Sandra. *My Sweet Untraceable You.* Toronto: Random House, 1994. ISBN 0-345-39162-4

Selvadurai, S. *Cinnamon Gardens*. Toronto: McClelland and Stewart, 1998. ISBN 0771079559

Shields, C. *Larry's Party*. Toronto: Random House, 1997. ISBN 0679308776

Shields, C. *The Stone Diaries*. Toronto: Random House, 1993. ISBN 0394223624

Sutcliffe, W. *New Boy*. New York: Penguin, 1996. ISBN 0140279105

Tan, A. *The Joy Luck Club.* New York: Ballantine, 1990. ISBN 0804106304

Tan, A. *The Kitchen God's Wife*. New York: Ballantine, 1991. ISBN 080410753

Thomas, A. *Coming Down From Wa.* Toronto: Viking, 1995. ISBN 0670863661

Urquhart, J. *Away*. Toronto: McClelland and Stewart, 1993. ISBN 0771086598

Urquhart, J. *Changing Heaven*. Toronto: McClelland and Stewart, 1994. ISBN 0771086628

Urquhart, J. *The Underpainter*. Toronto: McClelland and Stewart, 1997. ISBN 0771086644

Vanderhaeghe, G. *Homesick*. Toronto: Emblem Editions, 1987. ISBN 0771086911

Vanderhaeghe, G. *The Englishman's Boy*. Toronto: McClelland and Stewart, 1996. ISBN 0771086938

Vassanji, M.G. *The Book of Secrets*. Toronto: McClelland and Stewart, 1997. ISBN 0771087217

Walker, A. *The Color Purple*. New York: Pocket Books, 1982. ISBN 0671019074

Watts, I.N. *Good-Bye Marianne*. Toronto: Tundra, 1998. ISBN 0887764452

Weiler, D. *Bad Boy*. Toronto: Groundwood, 1989. ISBN 0888990839

Wong, J. *Red China: My Long March from Mao to Now*. Toronto: Doubleday, 1996. ISBN 0385254903

OSS Considerations

This course may be counted as an optional credit or an additional compulsory credit for diploma purposes.

There are multiple opportunities for anti-discrimination education in this course, with activities that lend themselves to discussion of different perspectives. Appropriate cautions for dealing with sensitive issues are incorporated.

Coded Expectations, Studies in Literature, Grade 12, College, ETS4C

Reading and Interpreting Literary Texts

Overall Expectations

RIV.01 · read and demonstrate an understanding of a variety of literary texts from different periods and countries;

RIV.02 · demonstrate an understanding of how form, language, voice, and style are used to communicate meaning and enhance the impact of literary texts;

RIV.03 · demonstrate an understanding of a variety of interpretations of literary texts;

RIV.04 · analyse the function and significance of literature in society.

Specific Expectations

Understanding the Meaning of Literary Texts

RI1.01 – interpret a variety of literary works with an emphasis on in-depth study of particular genres, themes, time periods, or countries;

RI1.02 – interpret literary texts in performance or recorded on film or tape;

RI1.03 – select, use, and adapt reading strategies to understand challenging literary texts (e.g., research the social context of a novel or play before reading; apply prior knowledge of a theme or image from other reading experiences to interpret a text; reread a text closely to relate repeated images to a theme; use a literary encyclopedia to research the biography and reputation of an author; use an electronic version of a literary text to track significant words or images);

RI1.04 – explain how literary texts provide insight into diverse human experiences and perspectives (e.g., discuss the difficulties young people experience in growing up as presented in a novel and a play).

Understanding the Forms, Language, Voice, and Style of Literary Texts

RI2.01 – identify elements of literary forms, and assess their effectiveness in communicating meaning and enhancing the impact of literary texts (e.g., explain how the setting of a play is used symbolically to enhance the audience's understanding of a theme; compare how two poets use rhyme to engage the reader and reinforce meaning);

RI2.02 – describe the language used in literary texts and assess how effectively it helps communicate meaning and enhance impact (e.g., explain how the language used to describe the setting helps to create the mood in a short story; explain how vocabulary and language patterns are used to create distinctive characters in a play);

RI2.03 – describe the voice and style used in literary texts and assess how effectively they help communicate meaning and enhance impact (e.g., explain how a playwright uses soliloquy to reveal character; explain how a writer uses a pattern or series of images to reinforce a theme; explain why the sound of the language when a poem is read aloud can illuminate its meaning and enhance the audience's appreciation of the work).

Understanding Interpretations of Literary Texts

RI3.01 – analyse their own and others' responses to a variety of literary texts (e.g., generate questions in response to a novel and discuss them with peers; compare reviews of a production of a play with their own interpretations);

RI3.02 – demonstrate an understanding of key concepts and specialized terms used in literary criticism (e.g., consult a glossary of literary terms or a specialized encyclopedia to understand unfamiliar terminology and references; make point-form notes on the similarities and differences in critical interpretations of a novel; use literary terms appropriately in an analytical essay);

RI3.03 – summarize key concepts in critical interpretations of literary texts researched through print and electronic sources (e.g., paraphrase and summarize in plain language the main points in a critical article; create an annotated bibliography of secondary sources, assessing their usefulness for helping readers understand a novel);

RI3.04 – explain how historical context and the perspectives of various readers influence the interpretation of literary texts.

Understanding the Social Purposes of Literary Texts

RI4.01 – explain the connections between literary texts and the social and cultural contexts in which they were created (e.g., determine the social norms and behaviours, patterns of thought, and historical events that form the basis for a novel of social commentary; conduct research for an independent study project on the work of PEN, an organization that has, as one of its aims, helping writers whose works have been censored);

RI4.02 – explain the social functions of literary texts (e.g., explain the ways a Canadian novel defines, reinforces, or challenges commonly held values; explain how a play anticipates or predicts changes in society; explain how a film or a series of poems provides vicarious experiences, pleasure, and entertainment).

Responding to Literary Texts

Overall Expectations

RLV.01 · produce personal and critical responses to a variety of literary texts and critical articles;

RLV.02 · produce creative responses to a variety of literary texts and critical articles.

Specific Expectations

Responding Personally and Critically to Literary Texts

RL1.01 – describe thoughts and feelings evoked by literary texts (e.g., explore and clarify their responses in writing or through discussion; record on index cards personal reactions to ideas from primary and secondary sources; generate new questions for further discussion; share individual responses in a group to explore and clarify the ideas, issues, and themes in a text and to negotiate a common interpretation);

RL1.02 – produce critical responses to ideas, themes, and issues presented in literary texts (e.g., write a review of a film version of a literary work; assess whether the presentation of a controversial issue in a short story is balanced);

RL1.03 – produce critical responses to interpretations of texts by literary critics (e.g., debate the strengths of two critical views of a novel; find evidence in a play to refute an argument made by a literary critic).

Responding Creatively to Literary Texts

RL2.01 – design and create, individually or collaboratively, literary or media works in response to literary texts (e.g., write a poem using the imagery and style of poetry studied; create a collage to demonstrate an understanding of the themes in a novel);

RL2.02 – adapt a character, scene, or idea from a literary text for presentation in another form or medium (e.g., create a panel discussion in which characters from a play defend their beliefs, decisions, and actions; adapt a short story for presentation as a radio drama);

RL2.03 – explain how the works created or adapted demonstrate an understanding of key aspects of literary texts (e.g., keep a learning log of creative choices made; use criticism they have studied as a model for writing a critical analysis of the works created or adapted).

Unit 4: Issues of Power and Control

Time: 20 hours

Unit Description

In this unit, students explore issues of power and control in both written and visual texts (e.g., play and performance). Students gain an understanding of the means by which positions of power or powerlessness reveal themselves in texts. Students investigate language as a means of understanding positions of power. In the culminating task, students create a shoebox, real or virtual, in which they present concrete symbols of power – or powerlessness – for a character.

Unit Synopsis Chart

Activity	Learning Expectations	Assessment Categories	Tasks
4.1 Introduction 3 hours	RIV.01, RIV.02, RIV.03, RI1.01, RI1.04, RI2.01, RI2.02, RI3.02	Knowledge/ Understanding Thinking/Inquiry Communication Application	1. Role-play class discussion 2. Reflecting on the discussion 3. Understanding power 4. Developing the perspective 5. Applying the perspective to literary text analysis
4.2 Reading the Text and Viewing a Performance 6 hours	RIV.01, RIV.03, RLV.01, RI1.01, RI1.02, RI1.03, RI1.04, RI3.01, RI3.02, RL1.01, RL1.02, RL1.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	1. Introduction of shoebox 2. Reading of text and writing of journals 3. Examining the issues 4. Viewing a performance and responding to a reviewer
4.3 Text and Context 3 hours	RIV.03, RIV.04, RI3.03, RI4.01, RI4.02	Knowledge/ Understanding Thinking/Inquiry Communication Application	1. Small-group reading of articles 2. Group presentation or jigsaw
4.4 Commentaries on Power 2 hours	RIV.01, RIV.03, RIV.04, RLV.01, R11.04, RI3.01, RI3.04, RI4.01, RL1.01	Knowledge/ Understanding Thinking/Inquiry Communication Application	1. Reading of a story and poem 2. Group work: Identifying the issue and class discussion 3. Journal writing
4.5 Personal Commentary on Power 3 hours	RLV.02, RL2.01, RL2.02, RL2.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	1. Brainstorming 2. Writing of dramatization in groups 3. Presentation of dramatization
4.6 Culminating Activity – The Shoebox 3 hours	RIV.01, RIV.02, RIV.03, RIV.04, RLV.01, RLV.02, RI1.04, RI2.02, RI3.04, RI4.01, RI4.02, RL1.01, RL2.01, RL2.02, RL2.03	Knowledge/ Understanding Thinking/Inquiry Communication Application	1. Preparation of real or virtual shoebox (10 items) 2. Written personal response 3. Presentation of shoebox

Activity 4.1: Introduction

Time: 3 hours

Description

Students explore issues of power in terms of silenced and heard voices; next, students investigate ideas of power relationships as they pertain to common situations. Students explore how relative positions of power and powerlessness contribute to and/or form the basis for conflict in society and are reflected in literature. This activity helps students to understand that our perspectives are influenced by various factors, and that having a voice be heard and respected is connected to the social power possessed by an individual or a group.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of a variety of literary texts from different periods and countries;
RIV.02 - demonstrate an understanding of how form, language, voice, and style are used to communicate meaning and enhance the impact of literary texts;
RIV.03 - demonstrate an understanding of a range of critical interpretations of literary texts.

Specific Expectations

RI1.03 - select, use, and adapt reading strategies to understand challenging literary texts;
RI1.04 - explain how literary texts provide insight into diverse human experiences and perspectives;
RI2.03 - describe the voice and style used in literary texts and assess how effectively they help communicate meaning and enhance impact;
RI2.02 - describe the language used in literary texts and assess how effectively it helps communicate meaning and enhance impact;
RI3.02 - demonstrate an understanding of key concepts and specialized terms in literary criticism.

Prior Knowledge & Skills

- Ability to contribute to whole-class discussions in a respectful and meaningful way;
- Ability to compare and organize information to draw conclusions.

Planning Notes

- Ensure the emotional safety of students during the discussions. Remind students to be respectful of everyone's opinions. The teacher may decide to avoid discussing an issue if it may be of concern for particular students in the classroom.
- Choose a relevant topic for discussion that is controversial enough to inspire students to voice an opinion, but be aware of topics that may be too controversial for the class.
- Determine the group of students to be silenced and/or encouraged to speak, ensuring that it contains students who can clearly articulate the experience of being in the ascribed position. The teacher needs to be aware of groups that are regularly silenced in the classroom context.

- Prepare questions to support the class discussion on power that encourage students to consider issues such as gender and socio-economic status. Potential discussion questions include: Are class and socio-economic status the same thing? What are the indicators of someone's class (vocabulary and sentence structure; clothing and footwear; manners and etiquette; location of home; cars driven; parents' occupations; leisure activities;)? Do you believe that people from a certain perceived class get 'heard' more in society? Why or why not? How does your gender affect what people expect of you, or what you expect of yourself? Are there socially defined gender roles in your school? In your family? In your circle of friends? At your workplace? On TV and in the media?
- Select stories with conflicts or characters that support analysis of power relationships.

Teaching/Learning Strategies

4.1a Introductory Class Discussion

- The teacher chooses a group of students who are not allowed to participate in the discussion (e.g., based on hair colour or location in the room) and another group of students who are encouraged to share their opinions during the discussion.
- The teacher introduces a controversial topic for discussion in class (e.g., a final exam worth 100% of the mark).
- During the course of the discussion, the teacher uses appropriate methods to either silence or encourage students. Body language (e.g., turning one's back to a student), eye contact, proximity, and verbal cueing ('Please wait your turn.' or 'That's a good point. Can you explain why you feel that way?') are all effective ways of giving students the message that they are valued participants in the discussion or that they are not.
- Once the desired behaviour becomes evident (the silenced students are struggling to get their points heard, or they shut down and ignore the discussion), the teacher ends the discussion.

4.1b Reflection

- Students individually record their observations and reactions during the discussion, identifying whether they felt that their opinion was desired or not.
- The teacher records reactions of students who were encouraged to speak and those who were silenced, being careful at this point to ensure that all opinions are heard. It is important to focus on how the participants felt and their experiences, rather than the content of the discussion. The teacher asks explicitly for students in both groups to explain how they knew that it was desired that they give an opinion or not.
- After students discuss their emotions and their knowledge of both verbal and non-verbal cues, they discuss the power dynamics of the previous interactions. Potential questions are: How do different people respond to being silenced? How do different people respond to being encouraged to talk? Who was in control? How was the control exerted? Who feels valued and who feels devalued? Did anyone begin to doubt the validity of his/her own opinion? Who doesn't care how they were treated and why?

4.1c Understanding Power

- Building on the board notes, the teacher asks students to identify the groups they think have a voice in society, considering the school community, government, legal system, media, and entertainment.
- Once students have identified a group or groups that have a voice (and get heard), they begin to identify groups that have a diminished or silenced voice in society.
- Students generate a working definition of power (control, influence, opportunity). The class explains how having a voice and being heard is tied to the concept of power. A discussion about student groups in the school might serve as a useful example. Who gets heard? By whom? Who doesn't? Why not?

4.1d Developing the Perspective

- In small groups, students explore situations, Such as divorce and child custody, childcare, illness, post-secondary education, sudden injury at work, and domestic violence. Each group is given one issue. Using a graphic organizer (see Appendix 4.1.3 – Analysis of Power Chart), they discuss and compare how different groups (men, women, single parents, wealthy two-parent families, people working two part-time jobs, people on employment insurance, etc.) would experience this issue.
- When each group is finished, they post their findings on chart paper around the room. Next, each group must go to one posted issue (not their own) and try to add one idea to the chart. Then, as a class, students discuss the posted ideas and examine the different challenges that each group faces in each situation.
- As a class, students decide which of the situations are issues of socio-economic status, which are issues of gender, and which may be both. The teacher could use different coloured markers to denote these classifications.

4.1e Applying the Perspective to Literary Text

- Students read a story with a clear power conflict. The class generates answers to the following questions as a model for analysis:
  a) Select one of the main characters in the story. What is the situation the character responds to in the story, and how does the character feel?
  b) How much money or economic power does the character have and does it affect his/her decisions?
  c) What language is used in the story to indicate power or powerlessness for the character?
  d) In what ways is the character vulnerable in this situation?
  e) What choices does the character have?
- From four or five stories with conflicts or characters that lend themselves to an analysis of power relationships, students select one. After reading the story, students respond to the questions, using evidence from the story to support their answers.
- Students discuss their answers with other students who read the same story and then revise their answers for submission.

Assessment & Evaluation of Student Achievement

Formative	Chart	Self-assessment	Knowledge/Understanding Thinking/Inquiry Application
Formative	Assignment checklist	Teacher assessment	Knowledge/Understanding Thinking/Inquiry Communication Application

Accommodations

- Provide a scribe or a copy of notes for identified students.

Resources

Abrams. M.H. *Glossary of Literary Terms,* 3rd ed. Holt, Rinehart, and Winston, 1997. ISBN 0030765854

Brand, D. *No Burden to Carry*. Toronto: The Women's Press, 1991. ISBN 0-88961-163-7

Burman, P. *Killing Time, Losing Ground: Experiences of Unemployment*. Toronto: Thompson Educational Publishing, Inc., 1988. ISBN 1-55077-021-7

Gilbert, S. and S. Gubar. *The Norton Anthology of Literature By Women*. New York: W.W. Norton & Company, 1985. ISBN 0-393-95391-2

Hawthorne, J.A. *A Concise Glossary of Contemporary Literary Theory*. London: Oxford U.P., 1998. ISBN 0340692227

Lorde, A. *Sister Outsider*. California: The Crossing Press, 1984. ISBN 0-89594-141-4

Luxton, M. *More Than a Labour Of Love*. Toronto: The Women's Press, 1980.ISBN 0-88961-062-2

Makaryk, I.R., ed. *Encyclopaedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto: University of Toronto Press, 1997. ISBN 080206860X

Moraga, Cherrie and Gloria Anzaldua, eds. *This Bridge Called My Back: Writings by Radical Women of Colour*. New York: Kitchen Table Press, 1983. ISBN 0 913175-03-X

Pearlman, M. and K.U. Henderson. *A Voice of One's Own: Conversations with America's Writing Women*. New York: Houghton Mifflin Company, 1992. ISBN 0-395-59972-5

Rinehart, J. *The Tyranny of Work*. Toronto: Harcourt Brace Jovanovich, 1987. ISBN 0-7747-3067-6

Ryan, M. *Literary Theory: A Practical Introduction*. Malden: Blackwell, 1999. ISBN 0631172750

Seldon, R., P. Widdowson, and P. Brooker. *A Reader's Guide to Contemporary Literary Theory*. London: Prentice Hall, 1997. ISBN 0134919521

Warhol, Robyn R. and D. Price Herndl, eds. *Feminisms: an Anthology of Literary Theory and Criticism*. New Jersey: Rutgers UP, 1993. ISBN 0-8135-1732-X

Woolf, Virginia. *Women and Writing*. New York: Harcourt Brace Jovanovich, 1980. ISBN0-15-693658-5

Activity 4.2: Reading the Text and Viewing a Performance

Time: 6 hours

Description

As a class, students read a play that explores issues of power. Students use reading response logs to record their reactions and questions regarding the text. These entries can be used to stimulate class discussions and to record information, which will help students to identify factors that influence their interpretations of the text. Students should attend a performance of a play and compare their responses with a reviewer's response.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.01 - read and demonstrate and understanding of a variety of literary texts from different periods and countries;
RIV.03 - demonstrate an understanding of a variety of interpretations of literary texts;
RLV.01 - produce personal and critical responses to a variety of literary and critical articles.

Specific Expectations

RI1.01 - interpret a variety of literary works with an emphasis on in-depth study of particular genres, themes, time periods, or countries;
RI1.02 - interpret literary texts in performance or recorded on film or tape;
RI1.03 - select, use, and adapt reading strategies to understand challenging literary texts;
RI1.04 - explain how literary texts provide insight into diverse human experiences and perspectives;
RI3.01 - analyse their own and others' responses to a variety of literary texts;
RI3.02 - demonstrate an understanding of key concepts and specialized terms used in literary criticism;
RL1.01 - describe thoughts and feelings evoked by literary texts;
RL1.03 - produce critical responses to interpretations of texts by literary critics;
RL1.02 - produce critical responses to ideas, themes, and issues presented in literary texts.

Prior Knowledge & Skills

- Oral reading skills;
- Note-taking skills and journal-writing skills.

Planning Notes

- Choose a play for the activity. This activity was developed with *A Streetcar Named Desire* in mind; however, other plays could be used. Other suggestions are: *Saltwater Moon, Les Belles Soeurs, Nothing Sacred, Skin, Liars, Mirror Game, Leaving Home,* and *Bag Babies*. See Resources.
- Determine a performance to attend that allows the class to explore issues of power and for which there is a local review. Consider amateur student and community performances, as well as a field trip to a professional performance; alternatively, choose a videotaped performance or movie.
- Follow school and board policies for out-of-school activities.
- Ensure student comfort and emotional safety when reading the play aloud in front of their peers. Let students know which sections of the play will be read aloud the next day and assign students to roles the night before; students can practise the oral reading before they read it aloud.
- Give students with strong oral reading ability the largest roles with the most lines; encourage others by giving them small roles with few lines and providing positive reinforcement.
- Ensure emotional safety for students when exchanging journals. Students must be able to choose which journal to exchange and with whom. Students should be aware that they will be required to share their reflections with other students for response.
- As an extension, students prepare a dramatic interpretation to present outside the class on video or on stage.

Teaching/Learning Strategies

4.2a Introduction of the Shoebox

- Once the reading of the play has begun, the teacher introduces the culminating activity, the Shoebox, so that students can begin thinking about the character they would like to focus on and the items they may want to include.

4.2b Reading the Text and Writing Daily Journals

- Students participate in whole-class and small-group reading of text. Oral reading and dramatization of scenes are recommended.
- Students write a daily reflective journal recording their general reactions to, thoughts about, impressions of, and questions on the text.
- Students exchange one journal with another classmate and respond to one another's ideas. The teacher demonstrates appropriate and valid comments to make on another classmate's work before the journals are exchanged.

4.2c Examining the Issues

- Students identify the protagonist from the text and create a list of conflicts that the character experiences in the story.
- For each of these conflicts, students analyse the basis of the power struggle. (See Appendix 4.2.1 – Character and Conflict Organizer.)
- Students should examine these power struggles throughout their reading of the play; some of these issues may come up in their journals.
- Throughout the reading of the play, students need to explore how words are used to denote power and powerlessness in each scene. The teacher could introduce this topic by asking the class to consider which words disempower and empower in everyday life. The teacher reviews denotation and connotation and has students brainstorm examples of words used in the play that connote power and powerlessness for each character.

4.2d Viewing of a Live Performance and Response to a Play Review

- Students view a play in their community that deals with issues of power and/or powerlessness.
- Students find and read a local review of the play/performance.
- Students write a response to the play review, expressing their own thoughts and opinions on the play, the reviewer's ideas, and power issues in the play.

Assessment & Evaluation of Student Achievement

Formative	Daily journal entries	Teacher assessment	Knowledge/Understanding Thinking/Inquiry
Summative	Response to play review	Teacher assessment	Knowledge/Understanding Thinking/Inquiry Communication Application

Resources

Print

Carley, Dave. *After You*. Toronto: Shillingford, J. Gordon Publishing, 1998. ISBN 1896239005

Carley, Dave. *View from the Roof*. New York: Theatre Communications Group, Inc., 1997. ISBN 0887545254

French, David. *Saltwater Moon*. Vancouver: Talonbooks, Limited, 1988. ISBN 0-88922-257-6

French, David. *Leaving Home*. Toronto: General Publishing Co, 1983. ISBN 0773750185

French, David. *That Summer*. Vancouver: Talonbooks, Limited, 2001. ISBN 0889224390

MacIvor, Daniel. *Never Swim Alone and This is a Play*. New York: Theatre Communications Group Inc., 1997. ISBN 0887545246

MacIvor, Daniel. *Marian Bridge*. Vancouver: Talonbooks, Limited, 1999. ISBN 0889224072

MacIvor, Daniel. *See Bob Run*. New York: Theatre Communications Group Inc., 1997. ISBN 088754486X

Stratton, Allan. *Bag Babies: A Comedy of (Bad) Manners*. New York: Theatre Communications Group, Inc., 2000. ISBN 0887545238

Thompson, Judith. *Lion in the Streets*. Toronto: Playwrights Canada Press, 1997. ISBN 0887545157

Tremblay, Michel. *Albertine in Five Times*. Vancouver: Talonbooks, Limited, 1986. ISBN 0-88922-234-7

Tremblay, Michel. *Les Belles Soeurs*. Vancouver: Talonbooks, Limited, 1992 (rev). ISBN 0-88-922302-5

Walker, George F. *Nothing Sacred*. Toronto: The Coach House Press, 1988. ISBN 0-88910-331-3

Websites

http://hipp.gator.net/index.html

www.anansi.ca/

www.dramaguild.com/

www.dramatists.com/text/home.html

www.filmsite.org/index.html

www.filmsite.org/stre.html

www.media-awareness.ca/eng/med/class/teamedia/genders.htm

www.mediawatch.com

www.pbs.org/

www.pbs.org/newshour/bb/entertainment/july-dec97/streetcar_11-11a.html

www.playwrites.net/salesman1.html
www.puc.ca/
www.snpp.com/episodes/8F18.html
www.tarragontheatre.com/staff.htm
www.theatrebooks.com/

Activity 4.3: Text and Context

Time: 3 hours

Description

Using resources to describe cultural, social, historical, economic, and biographical information about the play and its author, students read and share information with one another to develop an understanding of the context in which the text was written.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Literary Texts

Overall Expectations

RIV.03 - demonstrate an understanding of a variety of interpretations of literary texts;
RIV.04 - analyse the function and significance of literature in society.

Specific Expectations

RI3.03 - summarize key concepts in critical interpretations of literary texts researched through print and electronic sources;
RI4.01 - explain the connections between literary texts and the social and cultural contexts in which they were created;
RI4.02 - explain the social functions of literary texts.

Prior Knowledge & Skills

- Note-taking skills and research skills;
- Basic oral presentation skills

Planning Notes

- Remind students to make notes in preparation for the culminating activity.
- See the websites under Resources for helpful ideas. The teacher could do some advance research for students to save time.
- Consider whether to have students explore two different time periods, if applicable: the text's setting and the time period in which the author wrote the work.

Teaching/Learning Strategies

4.3a Research

- In groups, students locate resources on cultural, social, historical, and economic aspects of the time period, as well as biographical information and critical analyses on the author. They read and make point-form notes summarizing key information, noting at least five of the most important facts or ideas.

- In a jigsaw or an informal oral presentation, students share the information on the text's setting and social context. Students create and complete a summary organizer for the information, including comments about the messages they believe the author was trying to communicate about his/her society.

4.3b Response

- Students write a response to the question, "How has the information on the time period given you a clearer understanding of the issues in the play?"

Assessment & Evaluation of Student Achievement

Formative	Note taking and oral presentation	Self-assessment	Knowledge/Understanding Thinking/Inquiry Application Communication
Formative	Summary organizer	Checklist	Knowledge/Understanding Thinking/Inquiry Communication
Summative	Written response	Rubric or Rating scale	Thinking/Inquiry Application

Accommodations

- Carefully monitor the reading process and supply students with dictionaries and other aids to improve their reading comprehension.
- Provide an organizer for research notes.
- Ensure groupings reflect the diversity within the class.

Resources

http://bywater.org/strtcar.htm
(information on the actual streetcar, which shows some of the historical elements of the city)
http://dir.yahoo.com/Arts/Humanities/Literature/Authors/Playwrights/
http://hipp.gator.net/scarplaywright.html
(biography of Tennessee Williams with references to his early life, influences, and writing)
www.bradfraser.com/
www.campusnut.com/book.cfm?article_id=341&section=1
(essay on the historical context of *A Streetcar Named Desire)*
www.canadiantheatre.com/c/carleyd.html
www.canadiantheatre.com/f/foond.html
www.canadiantheatre.com/f/fraserb.html
www.canadiantheatre.com/m/macivord.html
www.canadiantheatre.com/s/strattona.html
www.canadiantheatre.com/t/thompsonj.html
www.canadiantheatre.com/t/tremblaym.html
www.canadiantheatre.com/w/walkerg.html
www.davidfrench.net/

www.murrayontravel.com/carolnolan/fashionhistory_1940ladies.html
(guide to fashion and clothing in the 1940s. Interesting for students to see and imagine the way people dressed and acted and to get a feel for the daily life of the time.)

www.olemiss.edu/depts/english/ms-writers/dir/williams_tennessee/ (biography of the author)

www.sohp.org/
(the Southern Oral Histories Program offers a series of interviews about various time periods and race and gender relations in the American South)

www.talonbooks.com/

www.theatrehistory.com/

www.yatcom.com/neworl/history/histtop.html
(history of New Orleans, as well as information about the city today)

Activity 4.4: Commentaries on Power

Time: 2 hours

Description

This activity gives students opportunities to assess situations of power and powerlessness in a short story and a poem. Students read the texts and, in small groups, they explore how power is portrayed in the texts. After a class discussion, students write a journal entry reflecting on both the text and their own experiences.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.01 - read and demonstrate and understanding of a variety of literary texts from different periods and countries;
RIV.03 - demonstrate and understanding of a variety of interpretations of literary texts;
RIV.04 - analyse the function and significance of literature in society;
RLV.01 - produce critical and personal responses to a variety of literary texts and critical articles.

Specific Expectations

RI1.04 - explain how literary texts provide insight into diverse human experiences and perspectives;
RI3.01 - analyse their own and others' responses to a variety of literary texts;
RI3.04 - explain how historical context and the perspectives of various readers influence the interpretations of various texts;
RI4.01 - explain the connections between literary texts and the social and cultural contexts in which they were created;
RL1.01 - describe thoughts and feelings evoked by literary texts.

Prior Knowledge & Skills

- Ability to analyse plot and character.

Planning Notes

- Choose texts to illustrate issues of power in a given situation.
- Consider using texts that relate to the play studied.
- Invite students to bring in their own resources (poetry, short stories) that illustrate issues of power. The teacher should preview these resources before sharing them with the class.
- If time allows, the teacher may have students read a brief biography, interview with the author, or a critic's comments on the story and/or poem to learn some context around the texts.

- If time allows, the teacher may add a reader response component to the discussion, such as: How might your reading of this poem change if you were a father? The teacher could build upon ideas discussed in Activity 4.1 – that people from different backgrounds will not only experience issues differently, they may read a text differently and have diverse interpretations. Theodore Roetke's poem, "My Papa's Waltz," is useful for this (see Virtualit website for differing interpretations of this poem).

Teaching/Learning Strategies

4.4a Reading of Texts

- Students read two texts (a short story and a poem) that address issues of power and powerlessness (e.g., Alice Munro's "Boys and Girls" and Ondaatje's "To a Sad Daughter").

4.4b Identifying the Issue and Class Discussion

- In small groups, students identify who has the power, who is powerless, the conflict, the portrayal of gender roles (if applicable), the challenges based on a character's socio-economic status (if applicable), the cultural values portrayed in the story's time period, and the author's message(s) in each text. With the whole group, students informally share information about the depiction of power in the text.
- The teacher facilitates a class discussion regarding current power structures. The teacher asks: What are the issues of power in your personal lives? Discuss societal institutions, such as government, education, economics, family, and religion.

4.4c Journal Writing

- Students write a reflective journal responding to the discussion in 4.4.2. Students must refer to at least one text in their journal.

Assessment & Evaluation of Student Achievement

Formative	Oral presentation	Teacher assessment	Communication Application
Formative	Journal entry	Teacher assessment	Knowledge/Understanding Thinking/Inquiry Application Communication

Accommodations

- Use prompt questions to provide students with a starting point for the journal response.
- Provide access to computers with word-processing software.

Resources

Armstrong, S and C. Corbeil. *A Corner in Each Life: Contemporary Canadian Stories*. Toronto: Nelson, 1994. ISBN 0-17-603978-3

Barry, J. and J. Griffin. *The Storyteller: Short Stories from Around the World*. Toronto: Nelson, 1992. ISBN 0-17-603868-X

Bouzane, L. "Foremother," *Viewpoints 12*. Dawe, et al, eds. Toronto: Gage, 2002, pp. 507-510. ISBN 0-13-092462-8

Gould, L. "X," *Literary Experiences: Volume 1.* Oster, et al, eds. Scarborough: Prentice-Hall, 1989, pp.28-37. ISBN 0-13-537762-5

Munro, A. "Boys and Girls," *Dance of the Happy Shades*. Toronto: 1968.

Munro, A. "The Shining Houses," *Imprints 12*. Evans, et al, eds. Toronto: Gage, 2002, pp. 26-36. ISBN 0-7715-0947-2

Naranjo-Morse, Nora. "Mud Woman's First Encounter with the World of Money and Business," *Passages 12*. Giroux, et al, eds. Toronto: Gage, 2002, pp. 36-39. ISBN 0-7715-0958-8

Ondaatje, M. "To a Sad Daughter," *Secular Love*. Toronto: Coach House, 1984.

Welty, E. "A Worn Path," *The Short Story in English*. Besner and Staines, eds. Toronto: Oxford University Press, 1991, pp. 451-457.

Activity 4.5: Personal Commentary on Power

Time: 3 hours

Description

Students produce a short dramatization that shows the forces that influence and control their daily lives; in their dramatization, they must include a character from the play studied in Activity 4.2. They may choose to examine their families, their peer groups, their school, or any other environment that has a significant impact on their experiences. This dramatization helps students to understand power structures that shape an individual and his/her society and further their understanding of how power is depicted in text.

Strand(s) & Learning Expectations

Strand(s): Responding to Literary Texts

Overall Expectations

RLV.02 - produce creative responses to a variety of texts and critical articles.

Specific Expectations

RL2.01 - design and create, individually or collaboratively, literary or media works in response to literary texts;

RL2.02 - adapt a character, scene, or idea from a literary text for presentation in another form or medium;

RL2.03 - explain how the works created or adapted demonstrate an understanding of key aspects of literary texts.

Prior Knowledge & Skills

- Knowledge of how to make a short dramatization;
- Understanding of a character in the play.

Planning Notes

- Ensure emotional safety for students as some power issues may be of a highly personal nature and students may not wish to share their dramatization with other students. Students can write the dramatization and not perform it.
- Create an extended activity by having a longer piece of writing or other creative products.
- Consider using a few activities from *Improvisation: Learning Through Drama* to encourage voice, body movement, and dramatic skills in students.
- Consider extending this activity. For example, as students perform their dramatizations in front of the class, the teacher asks the performers to pause and asks the audience to provide possible resolutions and outcomes. The teacher could ask an audience member to become one of the characters in the dramatization and offer a solution. After the performance, students could imagine another character from the play studied, put him/her in the conflict scenario, and imagine the outcome (e.g., what would happen if Blanche instead of Stella was having this conflict at work?).

Teaching/Learning Strategies

4.5a Brainstorming Conflicts

- Students brainstorm potential conflicts in their everyday life. One conflict forms the basis of their short dramatization.

4.5b Dramatization Development

In groups of four, students create a two- to three-minute dramatization that includes:

- a character from the play;
- a plausible conflict the character might encounter;
- two or three minor conflicts leading up to the major conflict;
- reasons for the conflict;
- a plausible list of characters to participate in the conflict;
- a believable resolution to the conflict;
- a beginning, middle, and end.

4.5c Dramatization Performance

- While students present, peers assess the dramatic performance.
- Students complete an individual analysis of their dramatization (Appendix 4.5.1). The teacher evaluates the dramatization analysis using a rubric (see Appendix 4.5.2 – Personal Commentary on Power).

Assessment & Evaluation of Student Achievement

Formative	Dramatization	Peer assessment	Communication
Summative	Dramatization analysis	Teacher assessment	Knowledge/Understanding Thinking/Inquiry Communication Application

Resources

Booth, D.W. and C. Lundy. *Improvisation: Learning Through Drama.* Toronto: Harcourt Brace Jovanovich, 1985. ISBN 0-7747-1211-2

Activity 4.6: Culminating Unit Activity – The Shoebox

Time: 3 hours

Description

Students use a shoebox (real or virtual) to hold ten items, either collected or created, that represent power or powerlessness for one of the characters in the text studied in Activity 4.2. Students also compose a written component that explains the amount and type of power ascribed to the character in terms of each item. Students aim to connect each item to a social issue for the character. In an oral presentation, students defend the choices they have made regarding the contents of the shoebox.

Strand(s) & Learning Expectations

Strand(s): Reading and Interpreting Literary Texts, Responding to Literary Texts

Overall Expectations

RIV.01 - read and demonstrate an understanding of a variety of literary texts from different periods and countries;
RIV.02 - demonstrate an understanding of how form, language, voice, and style are used to communicate meaning and enhance the impact of literary texts;
RIV.03 - demonstrate an understanding of a variety of interpretations of literary texts;
RIV.04 - analyse the function and significance of literature in society;
RLV.01 - produce personal and critical responses to a variety of literary texts and articles;
RLV.02 - produce creative responses to a variety of literary texts and articles.

Specific Expectations

RI1.04 - explain how literary texts provide insight into diverse human experiences and perspectives;
RI2.02 - describe the language used in literary texts and assess how effectively it helps communicate meaning and enhance impact;
RI3.04 - explain how historical context and the perspectives of various readers influence the interpretation of literary texts;
RI4.01 - explain the connections between literary texts and the social and cultural contexts in which they were created;
RI4.02 - explain the social functions of literary texts;
RL1.01 - describe thoughts and feelings evoked by literary texts;
RL2.01 - design and create, individually or collaboratively, literary or media works in response to literary texts;
RL2.02 - adapt a character, scene, or idea from a literary text for presentation in another form or medium;
RL2.03 - explain how works created or adapted demonstrate an understanding of key aspects of literary texts.

Prior Knowledge & Skills

- Ability to apply the information from Activity 4.3 (historical, social, and cultural factors) that contribute to the construction of the characters and their voices;
- Ability to identify concrete objects that symbolize the issues in the play;
- Knowledge of connotation of language;
- Written and oral communications skills.

Planning Notes

- Use student-teacher conferences to assist students in making appropriate choices for the shoebox.
- Encourage creativity in the shoebox itself. The items chosen are important, but the manner in which they are presented should also be addressed.
- Determine whether to have students present the shoebox to a small group, since the teacher is evaluating the shoebox and the written component only.
- Prepare examples of valid and appropriate questions for students to ask, such as: Why did you bring a purple tank top for that character (does the colour symbolize an idea)?

Teaching/Learning Strategies

4.6 The Shoebox

- Students prepare a shoebox containing ten items that symbolize power issues for one of the characters in the text. This shoebox can be real or virtual (on a website, etc.). The ten items can be a combination of found or created objects.
- Students write a written component that outlines the amount and type of power ascribed to the character in terms of each item. Students aim to connect each item to a social issue for the character.
- Students present the contents of their shoeboxes to the class in oral presentations. Students might also be encouraged to take on the voice of the character they have chosen as they present each item. The teacher evaluates the shoebox and written component using the rubric (see Appendix 4.6.1 – Shoebox Culminating Activity). Students peer assess the presentation using a checklist.
- Students are expected to ask one valid question (about one item) of another student, preferably the student preceding their presentation.

Assessment & Evaluation of Student Achievement

Formative	Peer checklist for presentation skills	Peer assessment	Communication
Summative	Shoebox and written component	Teacher assessment	Knowledge/Understanding Thinking/Inquiry Communication Application

Accommodations

- Students may choose to present to a smaller group (or videotape presentation) if presenting to the whole class is uncomfortable for them.

Appendix 4.1.3

Analysis of Power Chart

Situation	Men	Women	Single Parents	Wealthy Families	People on Limited Income
Divorce and child custody					
Childcare					
Health care					
Post-secondary education					
Sudden injury at work					
Domestic violence					

Appendix 4.2.1

Character and Conflict Organizer

Character Name	Conflict Description	Outcome	Power Structure Shown
Protagonist	1.		
	2.		
	3.		

Appendix 4.5.1

Personal Commentary on Power

Conflict in Daily Life

Dramatization Writing Assignment

Many writers find inspiration in the conflicts that they see occurring in their daily lives. Many of these conflicts are about the issues of power that we have examined so far in this unit. In a group of four, your task is to write a short dramatization (400-500 words) that examines the deeper causes of conflicts that you see and experience on a regular basis. Your dramatization must include a character from the play studied in this unit. Consider how that character would react to an everyday conflict.

When you have finished writing the dramatization, write an analysis wherein you explain how this dramatization demonstrates issues of power for a character from the play. Use the checklist after you have written a rough draft of your dramatization and a rough draft of your explanation. A checkmark means 'yes.'

Have you included:

___ A character from the play studied and kept that character's personality traits?

___ A plausible conflict he/she might encounter?

___ Some hints that suggest the source of the conflict at the beginning of the dramatization?

___ Reasons for the conflict?

___ A plausible list of characters to participate in the conflict?

___ Well-developed characters who have distinct personalities?

___ A believable resolution to the conflict?

___ A beginning, middle, and end?

___ Realistic dialogue?

___ A paragraph explaining how this dramatization demonstrates issues of power for a character from the play?

Make sure that you have answered yes to all of the above before you write your second draft.

Appendix 4.5.2

Assessment of Dramatization Analysis

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding RL2.03	- shows limited understanding of power issues and conflicts	- shows some understanding of power issues and conflicts	- shows considerable understanding of power issues and conflicts	- shows insightful understanding of power issues and conflicts
Thinking/ Inquiry RL2.01	- demonstrates a limited ability to respond to issues of power	- demonstrates some ability to respond to issues of power	- demonstrates a considerable ability to respond to issues of power	- demonstrates an insightful ability to respond to issues of power
Communication RL2.03	- explains how dramatization demonstrates issues of power with limited effectiveness	- explains how dramatization demonstrates issues of power with moderate effectiveness	- explains how dramatization demonstrates issues of power with considerable effectiveness	- explains how dramatization demonstrates issues of power with a high degree of effectiveness
Application RL2.02	- connects idea, character, or scene to personal interpretation with limited effectiveness	- connects idea, character, or scene to personal interpretation with moderate effectiveness	- connects idea, character, or scene to personal interpretation with considerable effectiveness	- connects idea, character, or scene to personal interpretation with a high degree of effectiveness

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.

Appendix 4.6.1

Shoebox Culminating Activity

Shoebox Assignment

Your Task

- Choose a character from the play that interests you.
- Inside a shoebox, place ten items that symbolize power issues for one of the characters in the text. This shoebox can be real or virtual (e.g., on a website). The ten items can be a combination of found or created objects.
- Produce a written component (three paragraphs) that discusses issues of voice and power.
- Explain and defend your choices for your shoebox in an oral presentation.

Written Component

1. Paragraph 1 – write a character sketch where you describe the 'voice' of this character and be sure to include examples from the text. How does he/she talk? What language is used? What emotions does this character often reveal? To whom does he/she speak and why? Who does he/she ignore and why? How is the character spoken to, about and by whom (consider language and tone)? What language does the character use that gives the reader insight into the power issues for that character?

2. Paragraph 2 – Using your notes from Activity 4.3, describe the social, political, cultural, and economic factors that influenced the way the playwright created this character. In your description, provide examples from the play to support your opinions about the amount and types of power or powerlessness experienced by this character.

3. Paragraph 3 – In your final paragraph, outline the amount and type of power ascribed to this character in terms of each item. You must explain how each item connects to a social issue for the character.

Remember: Organize your ideas coherently in each paragraph.

Shoebox Presentation
Present shoeboxes to the class (or a small group) and defend the inclusion of each item.

Appendix 4.6.1 (Continued)

Evaluation of Shoebox Written Component

Criteria	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding RI3.04 – explain how historical context influences interpretation RI4.01 – explain the connections between texts and their social contexts	- explains how historical context influences text interpretation with limited effectiveness - explains the connections between a text and its social context with limited effectiveness	- explains how historical context influences text interpretation with some effectiveness - explains the connections between a text and its social context with some effectiveness	- explains how historical context influences text interpretation with considerable effectiveness - explains the connections between a text and its social context with considerable effectiveness	- explains how historical context influences text interpretation insightfully and effectively - explains the connections between a text and its social context insightfully and effectively
Thinking/Inquiry RL2.02 – adapt a character	- adapts character traits into ten symbolic items with limited effectiveness	- adapts character traits into ten symbolic items with some effectiveness	- adapts character traits into ten symbolic items with considerable effectiveness	- adapts character traits into ten symbolic items with a high degree of effectiveness
Communication RI1.04 – explain how the text gives insight into diverse experiences RI4.02 – explain how the text defines, reinforces, or challenges ideas on class or gender RL2.03 – explain how the shoebox demonstrates an understanding of power in the text	- explains how the text gives insight into diverse experiences with limited effectiveness - explains how the text defines, reinforces, or challenges ideas on class or gender with limited effectiveness - explains how the shoebox contents demonstrate an understanding of power with limited effectiveness	- explains how the text gives insight into diverse experiences with moderate effectiveness - explains how the text defines, reinforces, or challenges ideas on class or gender with moderate effectiveness - explains how the shoebox contents demonstrate an understanding of power with moderate effectiveness	- explains how the text gives insight into diverse experiences with considerable effectiveness - explains how the text defines, reinforces, or challenges ideas on class or gender with considerable effectiveness - explains how the shoebox contents demonstrate an understanding of power with considerable effectiveness	- explains how the text gives insight into diverse experiences with a high degree of effectiveness - explains how the text defines, reinforces, or challenges ideas on class or gender with a high degree of effectiveness - explains how the shoebox contents demonstrate an understanding of power with a high degree of effectiveness
Application RL1.01, RL2.01 – describe responses to text in creative format	- describes responses to text in creative format with limited effectiveness	- describes responses to text in creative format with moderate effectiveness	- describes responses to text in creative format with considerable effectiveness	- describes responses to text in creative format with a high degree of effectiveness

Note: A student whose achievement is below Level 1 (50%) has not met the expectations for this assignment or activity.